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# Art News the World Over

By CORA E. WELLS

## RECENT PAINTINGS BY GEORGE ELMER BROWNE.

THE landscape work of George Elmer Browne, exhibited in Chicago this month, recalls the old criterion of artistic criticism, true art must be universal. The frequency in application of the principle may have made it trite. Nevertheless, it still stands as the fundamental basis of judgment, to which in determining the permanency of a picture, we cannot do better than refer.

In the work of Mr. Browne the principle finds itself adequately exemplified. Whether he paints "Kelp Gatherers in Brittany" or "Bait Sellers off Cape Cod," his treatment has an element as true to the American spirit as to the French. With whatever nationality the externals of a picture may ally it, the spirit is essentially broad and human.

Mr. Browne is an American by birth and perhaps his most American characteristic is his independence and freedom from any predominating influence. Born in Gloucester, Mass., in 1871, Mr. Browne began his first serious work under Benson and Edmund C. Tarbell, also under Joseph Decamp and Ernest L. Major in the Cowles Art School, in Boston. Later, continuing his work abroad, he became the pupil of Lefebvre and Fleury. Occasional trips into Holland, south into Italy and into the heart of the Spanish mountains have added a generality to his experience, apparent in his pictures.

In the score of landscapes in the present exhibition the diversity of subject covered is apparent. To use the artist's own words, "Why be a specialist? When nature is filled with such an endless variety of effects and ever changing, why should the artist, he who understands and should be responsive to all, be limited to one?"

"Wind Blown Oaks," "Kelp Gatherers" and "The Haymakers" are drawn from a small portion of Brittany, of which the artist was particularly fond. "The Katwijk Church," "Hay Boats on the Spanne" and "Moonrise" reflect various scenes in Holland, while "Ronda" is a mountain crest from southern Spain.

"Hay Boats on the Spanne," the Salon picture of last year, gives an excellent idea of the breadth of the artist's touch and his use of the brush. "A sense of bigness" is what he strives to convey. One great mass is placed against another; color values of varied intensity stand in close relation; shadows cut the light in daring but truthful angles and a perfect sense of harmony pervades the whole. Details are suggested rather than painted, as details, the artist believes, are rarely seen, and



GATHERING KELP  
By George Elmer Browne

painting to be truly realistic, must be the result of the selection of only predominating impressions.

The horse which occupies a prominent place in the foreground is also typical of his work. Horses he loves and paints often. Cows never.

"I am afraid," he admits, "my temperament is not sufficiently bucolic."

"The Winter at St. Dennis," admirably portrays the simplicity and the unity of his composition. The attention concentrated easily on one point, finds itself undistracted by minor details.

In a discussion of "Douarnenez," one of the paintings in the present exhibition, the artist illustrated the interesting way in which he goes about the construction of a landscape.

"These are my notes," he said, taking from his studio table a small pine tablet. "My notes I take out-of-doors; the picture itself, I do indoors always."

On the flat surface was depicted a sea of soft blue. Along a narrow inland quay were lined a row of sardine boats, with sails of dark brown. The finished picture was placed beside it. There were the same sea, boats and sails—only an indefinable difference, other than



# THE SEA

By George Elmer Browne

that of a necessarily more finished technique. The sea was of a turquoise blue, the boats lay at slightly different angles, the sails had taken on a deeper seal brown, and the mellow light of the sun fell over the canvas, obscuring some things and emphasizing others along its course.

"What is the difference?" the artist was asked. It was so apparent, and yet so intangible.

"Brains" was the reply. "One is a photographic replica, the other is thought out."

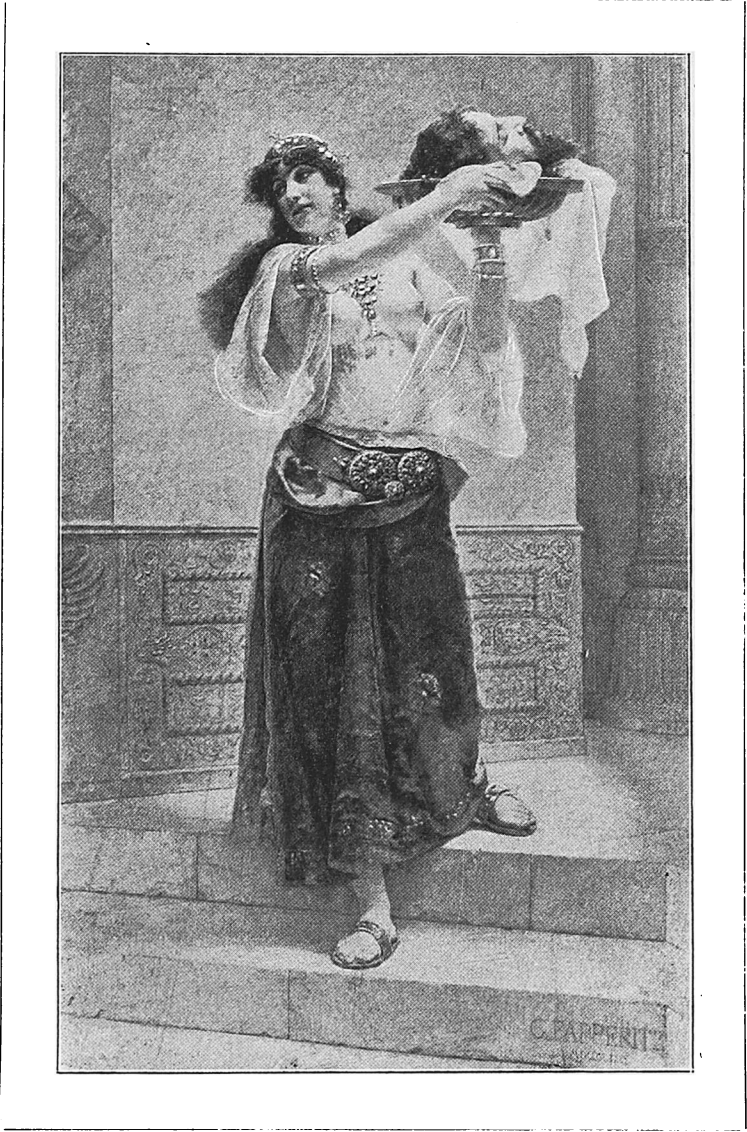
"Ronda," the Spanish mountains by moonlight, is the most courageous and unusual canvas in the collection. In the mountains between Seville and Gibraltar is a lofty mountain promontory, surmounted with an arena, from which the victims of the popular Spanish pastime are driven, to fall thousands of feet into the valley below. It is, at once, a scene which demands great care in handling and from the very immensity of the subject, the most careful composition. In both respects the artist has succeeded admirably. The weird light of the moon permeates the picture, revealing the bald face of the pinnacle. A crag projecting cuts the light, casting a long

shadow down the rocky front. Notwithstanding the intensity of these shadows, one may look into them, discerning trees, stumps and possible cascades, (with such vagueness) as to have aroused at once the curiosity and wonder.

In "Le Guidecca," a Salon picture of 1905, a picturesque part of the Jewish quarter of Venice is portrayed.

The present exhibition of Mr. Browne's paintings gives the people of Chicago an opportunity of extending their knowledge of the artist's work, already not without its representatives here, one landscape hanging in "The Union League Club" of this city. Constant exhibitions during the last ten years, both in this country and abroad, have generalized the knowledge of his works. In 1901 he was awarded the "George Inness Prize" at the Salmagundi Club, New York City. In 1904 the French government purchased "Bait Sellers off Cape Cod," a Salon picture of that year.

On the conclusion of Mr. Browne's exhibition, which will be carried as far west as Minneapolis, he will return to Paris, where he is in residence.



**SALOME**  
By George Papperitz

COURTESY MOULTON ART GALLERY

## ART NEWS THE WORLD OVER

The Pueblo Indian life, portrayed by Irving Couse, and the portrait work of Franzen have been jointly exhibited at the art rooms of Knoedler's Fifth Avenue Galleries during the first weeks of March. Irving Couse has a dozen canvasses, illustrative of the life of the Pueblo Indians living in the Pueblo village, two miles distant from Taos, New Mexico. Mr. Couse's Indians are always idealized—possibly more than the artistic presentation of the subject demands. Even in his stolid solidity the Indian is not an unpicturesque figure. Mr. Couse endows them with a keen intelligence almost akin to responsiveness. The Indian, in Mr. Couse's hands, is at his best, alert, agile and with the grace of a panther. The color quality is particularly rich and harmonious, a warm golden light suffusing the forest background permeating the atmosphere and blending itself naturally with the copper colored figures in the foreground. The series of portraits by Franzen are pre-eminent as examples of coloring and artistic feeling. Mr. Franzen's coloring becomes additionally interesting when one realizes that he makes his own paints. In the soft greens and vivid blues one recalls Titian's coloring. Franzen shows himself a close follower of his master and teacher, Bouveret, in his adaptation of the environment to the main subject portrayed, and in his use of flora for this purpose. The portrait of "Mrs. A. W." is a typical example. A woman is seated on an Italian garden bench of gray stone. The color motif of the white lace and green pan-velvet of her gown is carried still further in the green and white of the water lilies in the pond at her feet and in the depths of soft green woodland background. The portrait of Mrs. Ostrander illustrates the same method. In the midst of a woodland scene stands a woman in a fluffy gown of white organdie dotted with yellow blossoms. Growing at her feet are great masses of golden-rod. Another picture bears the suggestive title "In Jasmineland."

### CARNEGIE INSTITUTE.

The total cost of the great Carnegie Institute, recently rededicated, is \$6,000,000. Six thousand tons of marble have been used in its construction, which alone cost \$750,000. Twenty-five thousand electric lights and 200 miles of wiring are controlled by one of the largest switch-boards in the world. The heating and ventilating plant is one of the most elaborate and scientific and cost \$650,000. In the library the new book stacks are eleven stories high and have a capacity of 800,000 volumes, while the entire capacity is 1,500,000 volumes. The art galleries cover 44,700 square feet and the museum 104,000 square feet. More costly and rare marbles has been used than in all other buildings in the United States. Another of the features is the Alexander frescoes, portraying in symbolic paintings the rise of Pittsburg.

These are only a few of the wonders of the Carnegie Institute. One of its chief charms is that it is opened complete—there are no long stretches of rooms to be filled as collections are gathered for them; the treas-

ures with which the great marble palace is endowed have been gathered for their new home. The institute with its museum, its galleries of sculpture and its permanent collection of paintings by the great masters; the music hall, with its famous orchestra, and the library with its collection of 260,000 volumes—all are a finished product—a product of the preceding ages that had their part in making Pittsburg.

The construction occupied thirty months. There are 25,000 square feet of wire glass. The greatest height is 137 feet, above architectural hall, which would represent a ten-story building. There are 165,000 feet of cut stone, 500 doors, 2,100 windows, the columns in the foyer cost \$4,000 each and those in the hall of sculpture \$2,000 each. The height of the cornice above the main facade is 73 feet and to the top of the tiled roof 100 feet. A lecture hall is provided with a seating capacity of 633. Among the rooms is one known as the founder's room, not reserved solely for Mr. Carnegie's coming to the city, but for the reception of prominent guests.

### AT MOULTON'S GALLERY.

At the Moulton Gallery, Chicago, an interesting exhibition of works by Thomas Moran is given. There are included landscapes of New England, Mexico and the Western states. The wonderful scenic beauty of the Yosemite Valley and the Grand Canyon has probably never been portrayed with such skill as by Moran. The grandeur and indescribable beauty of nature as seen here is expressed in his paintings with convincing power. His Mexican paintings are characterized by that romantic sentiment with which our imagination invariably associates this land of sunlight and indolence. Particularly interesting is an academy picture entitled the "Cortez Palace" at Cuernavaca. This place Mr. Moran has said is one of the most beautiful in Mexico, and it is beyond doubt worthy of being so designated. The picturesque quality, the clear crisp coloring and the characterful draughting render this a delightful picture.

In strong contrast to the conception of "Salome" as given by the German artist in his picture exhibited at the Art Institute recently, is that of Prof. George Papperitz, whose picture of "Salome" now at the Moulton Gallery is reproduced here. While Prof. Papperitz was one of the first to break the conventionalities which bound the German School of Painting, his work is not of the extremest character which distinguished the paintings exhibited at the Institute. The picture represents the daughter of Herodias bringing to her mother the head of John the Baptist on a charger. The force of the artist is concentrated upon the young woman, while the sickening subject of the tragedy, is discreetly given a secondary place; and indeed were it not for the two or three splashes of scarlet upon the napkin, upon which reposes the head of the murdered man, one might overlook the real significance of the story.



**SAHARET**  
By Franz Von Lenbach

The Drake brass and copper collection—the finest collection of metallic objects ever exhibited in New York City—was sold in a six day's auction at the "American Art Galleries" during the last of February and the first days of March. The collection was the result of a penchant for brasses which has led Mr. Drake, the art director of "The Century" into all parts of the world in a search for unique pieces. The six large rooms on the second landing of the "American Galleries" became the repositories for glass cabinets and tables filled with Russian samoyars of various shapes and sizes, unique Turkish coffee servers with wooden handles, Roman charcoal braseros and tall candle-sticks. Against the rich red velvet wall hangings were displayed trays of Russian and Oriental workmanship, swinging incense-

wafters and great repousse dishes for fruit. The 1,800 pieces in the collection brought in a total of \$34,152, the prices having steadily increased since the first day of the sale. Senator Clarke gave the highest price for a single article, paying \$500 for a copper water-jar from Madrid, Spain. The Metropolitan seized the opportunity of making several purchases of rare shapes and designs for the museum collection.

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The Eastman Johnson sale held at the "American Art Galleries," New York City, at a time contemporaneous with that of the Drake brass collection, was of exceptional interest from a national point of view. While, with a few exceptions, Mr. Johnson's best portraits are in the possession of the family or the original purchasers, the collection contained a most interesting number of genre pictures, illustrative of our national life, epochs through which Mr. Johnson himself lived. It is to be remembered the artist's life covered a span of years which enabled him to paint the sixth and the twenty-fourth President of the United States. In the collection were seen pictures of such rarity as the pastel made from life of "Dolly Madison," Mount Vernon, before its renovation, and "The Corn-Husking," purchased by the Metropolitan Museum. "Embers," a picture suggestive of Mr. Johnson's Dutch style, was one of the most notable of the collection. It portrays an old man in a wrinkled Prince Albert suit and beaver hat, sitting before the fireplace. His chin rests on his cane. Except for the bit of delft on the mantle-piece, the room is quite bare. The picture was a gold medal picture of "The Pan-American Exposition," and sold for \$810.

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The sale of the Fischhoff collection at the Waldorf-Astoria, New York City, on two successive nights of February, was one of the most important sales not only of the month but of the preceding year. It is certainly a matter for congratulation that so many of the works of the old school are becoming the property of American families or institutions. Among the galaxy of artists represented were Gainsborough, Corot, Constable, Thallow, Troyon, Reynolds, Cazin, Meissonier, Van Dyck and others. From a long series of canvasses by Le Brun, Walker, Govaert Flink, Sir Peter Lely, Angellica Kauffmann, Largilliere and Nattier looked out a row of beplumed heads, that led to the description of the collection as "a complete gallery of feminine aristocracy." The remarkable portrait of the Marquis of Lansdowne by Gainsborough, was sold to P. A. B. Widener, of Philadelphia, for \$12,500. Corot's "Don Quixote," an exquisite bit of the Barbizon Forest, became the property of Knoedler & Co., for \$23,050. The highest price, \$23,500, was paid by a buyer whose name was not given, for Nattier's exquisite portrait of Mme. Adelaide, daughter of Louis Quinze of France. The bidding on both of the last named pictures started at \$10,000.

## O'BRIEN'S GALLERIES

Are unusually attractive with a brilliant showing of works of American artists which includes three fine examples by William H. Howe. As a cattle painter of renown and one of America's best artists, Howe's name is familiar to all art connoisseurs. He is sometimes called the Troyon of America. He received the Salon medal in 1888, that of Paris, 1889, and of London, 1890. He is an A. N. A., 1894, and N. A., 1897. Three strong canvases, "Say-brooke, Connecticut River," "On the Dikes," and "Noonday Rest," are on exhibition. Charles Warren Eaton is represented by "Close of Day" and "November Moonrise," which emphasize his artistic ability. Mr. Eaton's scenes of tranquillity reveal his inspiration to the spectator with their glow of color and delightful atmospheric effects.

Some of De Haven's paintings are still on view at this gallery, notably a "Moonlight," which is of exceptional interest. It is a masterpiece of technique, possessing those qualities of delicacy and charm for which he is so well beliked. The rolling of the waves under the moonlight is realistic, as in the handling there is a peculiar modeling which assists the effect of movement. A mellow quality sustains the idea of the delusion that it must be a very old painting. Yet this is not strange when it is known that Frank De Haven is most conscientious in the portrayal of his art, at times painting other canvases in order that his incomplete and intangible ideas will not formulate at the moment.

Bronzes of value in conception and design have always been on exhibition at O'Brien's, and at present Herman MacNeil's "Dancing Indian" is especially worthy of note. Mr. MacNeil understands the red man and his life, and quite frequently adds to the pleasure of the public and his own fame through strong and vivid subjects. As a sculptor he is universally recognized as a successful interpreter of American and primeval life, presenting in his modeling not only difficult poses, but eloquent delineations of character.

## AT THURBER'S.

Of the Great Maris family of Dutch painters, James "The Titan," Matthew the Dreamer, and William the "Atmospheric Master," William alone survives. At Thurbers Art Galleries they are showing two new examples. "Midsummer" and "Feeding the Calves." "Midsummer" is a typical Dutch scene. The broad landscape bathed in warm, moist sunlight (that Maris so beautifully interprets). The foreground is well broken up, by tall rushes, among which some cattle are grazing the rich green grass, and the humidity of the atmosphere having tempted them to venture into the water's edge. In the middle distance the familiar windmill rears its massive pro-

portions, all of its harshness softened into mysterious outlines by the hot, humid atmosphere. Far away dimly outlined on the horizon across the water a city is suggested and some boats are scudding over the tranquil water towards this haven which nestles so peacefully in the distance. The sky is a warm blue overcast with warm cumulous clouds that seem to float lazily out of sight. The prevailing tone is green, but what a variety of green Maris can get!—the waving green of the rushes, the grass, the willows, of that silvery color that has given him the title of "The Silvery"—and over all the sunlight teems. One cannot but feel how Maris must have been moved by the beauty of the scene, every object holding a warm place in his sympathetic nature. Truly this landscape is tinged by that divine spark of genius that so often shows in the work of the greatest Dutch masters.

"Feeding the Calves" is no less interesting because keyed in a lower tone. The early morning light is just beginning to assert itself, and in the dim, silvery light a group of calves are seen eating from a trough into which the industrious housewife is pouring from a pail some milk; a few stragglers are hurrying towards the group; farther away some cattle are lazily grazing. As in the "Midsummer," water occupies a great part of the composition, and like it also, the town is shown in the distance. In the middle distance an otherwise uninteresting horizon line is cleverly broken up by an arrangement of willow copse. The prevailing tone is grey—the soft purple greys of early morning. The sky is radiant with the early sunrays, which is diffused over all the objects. The greens in this canvas are the most beautiful I have ever seen. You feel how transitory the scene is and ere long the sharp rays of light will penetrate the delicate mystery of everything and then another picture will have been born.

Mr. Thurber has just received also four of Mr. Leonard Ochtman's Cozain-like landscapes. One, a spring scene, especially appealed to me. It is a typical New England landscape. Two scrub oaks in the foreground are just putting forth their pinkish buds. A pool of water in the foreground reflects their shadows, and in the distance a grove breaks the sky line. The sky, by the way, holds with the balance beautifully. (Many of our best landscape painters often paint a summer sky in a spring scene, and when one is critical the value of the whole is ruined.) In this case you feel the sharp air is still manifest; the general tone is extremely delicate and subtle. A simple scene gloriously handled, which, to be appreciated, must be seen.

A winter scene by the same master shows the great versatility of the artist. A snow-swept upland, a few trees and a cool moon will give an outline of the general character of the painting. The shadows, of course, are purple. The composition is well balanced and interesting.